Mitchell Siporin: A Retrospective

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The organization of this exhibition was a large but deeply rewarding task. Many individuals and institutions have contributed to it, and I am grateful to all of them. I particularly wish to thank the museums and private collectors who have loaned works of art. Their participation has enabled us to mount the kind of comprehensive exhibition which the artist's many achievements deserve. I am also deeply grateful to Kathe Tuttman, who assisted at every stage of the project and who was primarily responsible for the research material contained in this catalogue. Neither the catalogue nor the exhibition could have been realized without her efforts. Finally, and above all, I am indebted to Mitchell Siporin: for his constant cooperation, for his willingness to aid in the assembling of works of art and documentary material, and for the many insights about art and culture he shared during visits to his home and studio. The experience of organizing and presenting this retrospective of his work has been invaluable in ways both personal and professional.

C.B.

Mitchell Siporin

"SIPORIN (Mitchell), peintre, travaille au XXe siecle . . . il peint de complexes compositions, à personnages multiples, souvent inspirées des événements contemporains, dans une manière moderniste."

E. Bénézit, *Dictionnaire des Peintres, Sculptures, Dessinateurs et Graveurs*, 1949.

In art, as elsewhere, the word modern refers generally to present or recent activities. Beyond that, controversy surrounds its meaning and clouds its parameters. The time of its beginning, the identity of its contents, its relationship to the past as well as to its own society, its style – these are all issues which bear on the question of modern art's distinguishing characteristics. However elusive and chameleonic those characteristics may be, they do not exist in a vacuum, nor are they mere abstractions. They issue from the expressive urges of the men and women who together make the art of our time, and they reside within the objects which are the result of a cumulative creative process. As such, they constitute generalizations; nevertheless, they inevitably spring from individual artists and individual works – which is where any understanding of the term modern art must ultimately begin and end.

It is one of the purposes of a retrospective exhibition to reveal through a selection of individual works of art the scope of an individual artist's vision. His vision is by definition personal, though it naturally relates to the visions of other artists both past and present. On the personal level, the retrospective makes accessible the shape of an artist's imagination, its range, and the contours of its growth. That growth generally expresses itself in terms of what we call stylistic change, and it is in these terms that the artist's position within the broader constructs of the history of art becomes apparent. In every case, the latter develops out of the former, which is an important fact to keep in mind, particularly in studying the modern period, where the reverse sometimes appears to be true. With a parade of 20th century movements before us, we might occasionally think that an artist works with an "ism" in mind, or that a retrospective is staged to corroborate one of the generalizations we already have in hand. If anything, the retrospective ought to disrupt our generalizations, perhaps even forcing us to reshape them. After all, in addressing ourselves to a retrospective, we assess not only the personality and position of an individual, but our own personalities and positions as well. Confrontation with the works of an artist of our time thus informs us of what we mean, or do not mean, when we use the term modern.

The retrospective, of course, is not meant to be only revelatory or didactic. Its purpose is also honorific, meant to acknowledge a full career after it has reached maturity and its achievement is, in some sense, a matter of record. It is a relatively recent art world phenomenon, having come into being only during the last century. Yet, it is distinctly modern: first, because of the nature of its content – that is, the work of an individual whose status is independent of the sanctions and patronage of either church or state; and second, because of its almost inevitable link to a museum – that is, an institution whose purpose, more than less, is to serve the public by stimulating an awareness of art's history. To be sure, artists were honored before the modern period, but their honors came from popes or kings or enlightened members of the ruling class. It was not the job of the general public – or even a fraction of that public, which is what the modern art audience finally amounts to – either to bestow those honors or to judge their rightness. To the pope or king, the artist may alternately have been an inspired genius or a mere craftsman, but in no operative sense was he a peer of the public. Likewise, while an awareness of art's history existed in a variety of

pre-modern societies, that awareness did not become structured into the discipline of art history until the 19th century.

These shifts of circumstance bear seriously on the ways we presently honor the artist, as well as on the meaning of the honors themselves. In the case of a retrospective, the exhibition itself constitutes an honor bestowed by an institution. At the same time, it is offered to the public, and not only for enlightenment and delectation, but, in effect, for judgment as well. Thus, the public grants or refuses recognition. But the public's identity is essentially anonymous, which means that its judgments of success or failure fall only on the shoulders of the individual creator. Responsibility for the work done is his and only his. The situation is frightfully demanding, but it nevertheless focuses what we have come to accept as the essence of the modern experience – namely, that each of us ultimately faces the world alone. For the artist, this condition is not just an effect of his job of work; rather, it is its definition.

Mitchell Siporin presents us with a concept of modern art that is panoramic in scope and open-ended in its identity. It is predicated on the notion of the artist's independence, though it repeatedly acknowledges his ancestry, his professional responsibility, and his membership in society. His role may be that of gadfly, critic, sage or entertainer, and his stance may be passionately involved or amusedly skeptical. Always, however, his identity is as complex as it is elusive, the turns of his imagination depending on time and place as well as personal inclination. With respect to both art and artist, the concept of the modern is that of expansiveness as opposed to reduction, the richness of a fabric – however involved – as opposed to the simplicity of a single thread – however pure.

Siporin's own art began in earnest during the early 1930's when, at the age of 24, he did his "Haymarket Series" – 25 drawings depicting the artist's impressions of the notorious and tragic events which began at a labor protest meeting in Chicago's Haymarket Square and ended with the execution of four anarchists injudiciously charged with the murder of seven Chicago policemen. The incidents took place in 1886, the climax of labor's struggle for the eight-hour day, and public monuments kept their memory alive, particularly for those who, like the artist, grew up with an awareness of the Labor Movement and its history.

Siporin's father was a union organizer, and his mother was a painter in her own right. The family had lived in Chicago since 1911, and in many ways the "Haymarket Series" established the direction of Siporin's art not only through the 1930's but into his maturity as well. In part, that direction is characterized by a consciousness of the past and an insistence that the past is constantly relevant to the present. In the Haymarket drawings, Siporin's subject matter and content are overtly political, expressing compassion for human suffering and outrage at the injustices human beings inflict upon one another. For the murals executed in 1942 in the St. Louis Post Office, however – a commission which the artist won in collaboration with Edward Millman, and which, to that date, was the largest ever awarded by the Federal Government – a more distinguished historical subject was chosen. The nine frescoes, each measuring nine by twenty-nine feet and covering a total of three thousand square feet of wall space, highlight the first one hundred years of St. Louis history through a stern, yet robust and celebratory depiction of early settlers, fur traders and such legendary characters as Daniel Boone and John Brown. A third type of history, or historical awareness, provided the inspiration for such pictures as *End of an Era* (1946), *Endless Voyage* (1946) and *Winter Soldiers* (1946). Whether real – the artist's experiences during World War II and his personal witnessing of the hanging of Mussolini – or imaginary – his vision of the continuous migrations of the Jews – the subjects here constitute current history, the lived events which have shaped and continue to shape our parents, ourselves and our children.

Siporin's consciousness of history, his sense of its immediacy, and his acceptance of its continuity into the present result in a point of view that is rooted in the late 18th century when, it is often argued, one of the chief characteristics of the modern sensibility first took shape. I am referring to the concept of art's political content, to the idea that modern art is in and of the world, committed to it in ways which do not accurately describe the situations of earlier artists. The commitment itself may be direct or indirect, actively involved or consciously distanced, but in no case is it either neutral or unproblematic. It is as though the modern artist cannot afford not to declare his position or, at least, he cannot avoid questioning his relationship to his world in the first place. In the pre-modern situation, the artist, like any man, could take the existence of his world for granted; moreover, his relation to it was usually structured by church or state. The modern artist, however, must discover and structure the world for himself, which means he *must* be active from the beginning. In creating his structures, he has little to go on – except what he personally uncovers in the records of other men's actions, which is to say history.

As I said, the political content of modern art has its roots in the late 18th century. Goya and David were the seminal figures in shaping that content, and their 19th century descendants include Daumier and Courbet, among others. In the 20th century, one looks to the German Expressionists as the major European bearers of the tradition, while American painters ranging from the Ashcan School to the Social Realists became additionally significant contributors to it. Generally, and especially with respect to its American participants, it is a tradition which has been rather overlooked in critical and historical studies, at least until recently. Its relative neglect in part reflects the patterns of our taste

and in part the fact that much European and American painting since the middle of the 19th century has devoted its energies to formal issues, thereby inspiring a lot of positivist-oriented critical study. That the best of that art is anti-positivist in content, and that it is ultimately as "political" as the work I have been discussing, are facts about it which will eventually become clear, although this is not the appropriate context in which to establish them. At the moment, my purpose has been to describe how the kind of political content exhibited in the works of Mitchell Siporin is fundamental to any comprehensive understanding of modern art.

While political in the sense I have tried to describe, modern art is just as conscious of itself and of its past as it is of the society around it and of history in general. "Art comes from art," is the way the saying goes, and, though this is probably true for the art of any period, it is true with a vengeance in the case of the modern. The art of our time has occasionally been so self-generating, in fact, that its meaning has become inaccessible to those who are not familiar with its lineage. When that happens, the charge of elitism is usually leveled – though inappropriately, since the charge is at best descriptive of art's situation, not its intent. The fact that much of our art is self-referential is simply a function of the artist's necessary awareness of the past, and its so-called obscurity is but a reflection of the artist's independent status and the utterly personal nature of his work. Elitism thus resides in the eye of the beholder who is unwilling, or unable, to acknowledge certain fundamental aspects of the modern condition.

A consciousness of art's past pervades Mitchell Siporin's work and operates on a variety of levels. Generally, its most distinguishing characteristic is its breadth. Siporin is not an artist for whom art history consists only of last season's events in the galleries and museums of New York or Paris, nor does he subscribe to the decade-by-decade view of it that has become popular in America since World War II. The history of art, rather, is a complex and continuous phenomenon which, for the artist, stretches as far as his curiosity will allow and as wide as his imagination can embrace. It includes the modern period but is not restricted to it. Thus, the series called "Monet in His Garden" (1959-60) takes inspiration from the great master of Impressionism, while the images in "Rembrandt and His Models" (1961-62) pay homage to a genius of the 17th century.

With Siporin, moreover, each inspiration from the past necessitates a distinctive treatment and emphasis in the present. Whether dealing with Monet or Rembrandt, his own hand is invariably present – during the period in question, it is characterized by an overall proliferation of small, prism-like pictorial units – yet he never forces his subject to bend entirely to his personal will. He sees Monet as being fused with his surrounding landscape, thereby emphasizing the artist's almost mystical relationship to the visible world. In the Rembrandt pictures, by comparison, Siporin concentrates on the human figure, especially gesture and physiognomy, thus directing our attention to the realms of psychological insight that mark the Baroque master's achievement.

A third series, called "Imaginary Interviews" (1956-58), is also important in illuminating Siporin's attitude toward past art, as well as for revealing his view of its place within the broader picture of modern culture. The "Interviews" bring together a diversity of characters: William Blake and Toulouse-Lautrec engage in a discussion of sin in *Songs of Innocence and Experience;* Jack Levine and Al Capone meet in *Gangster's Funeral;* Lorenzo da Ponte and Mozart join in a duet in *Serenade from Don Giovanni;* Franz Kafka, his fiancée Dora Dymant, and the rabbi who forbade their marriage confront one another silently in *The Denial;* and Ambroise Vollard and Edith Halpert share thoughts on aesthetics and the art market in *Picture Dealers.* Like much of Siporin's art since about 1950, including the Monet and Rembrandt series, the "Imaginary Interviews" are tinged with lively wit and delicate satire. Most significantly, however, they together establish a point about art which Siporin is relentless in pursuing – namely, that no work of art of any kind is ever created in a vacuum. By the same token, no work of art can be fully understood in isolation from its cultural context. Painters, poets, composers, novelists, commercial dealers, even gangsters – of the past as well as the present – all contribute to the cultural atmosphere of a particular time and place, all inform the creative act and our comprehension of it. Feelings of being compelled to specialize – in one medium, one style, one period, or one artist – may have numbed our sensitivity to this message, but it is one which Siporin himself refuses to let go, from either his life or his art.

The refusal to specialize – other than in the business of being everything he believes an artist ought to be – is reflected in the style of Siporin's art as well as in his subject matter. Regarding the latter, I have already mentioned works dealing with protest, history, war, art and culture generally. That list must be expanded to include a panoply of individual subjects related to both ordinary and unusual personal experiences and ranging from his participation in the academic world – he has taught at Brandeis University for twenty-five years – to his journeys outside the United States – he has twice visited Mexico for extended periods, he has twice been a resident at the American Academy in Rome, and his travels have also included South America, Africa, England, France and Spain. The result is a large and rich world, but it is, or can be, as much ours as it is the artist's.

Though thought of in some circles as a Social Realist, Siporin's range of stylistic expression far exceeds the confines of that label. Surely, certain works from the '30's and '40's can be grouped

under the banner of Social Realism – for instance, first in *Homeless, Charity* and the early drawings, and later in *End of an Era* and *Endless Voyage,* among others – but even here the category lacks precision. To my eye, such paintings are more expressionistic than anything: figures are twisted out of shape, their heads and limbs are given exaggerated proportions, and the spaces they occupy are warped into nightmarish configurations. The subjects may be societal, but their presentation is only nominally realistic. Less real than surreal, Siporin's world in these examples is intensely somber, sometimes even frightening. He employs caricature to achieve the effect of morbidity rather than amusement.

Elements of Expressionism and Surrealism can be traced in a number of Siporin's paintings, drawings and watercolors, while his tendency toward caricature marks an additionally recurrent aspect of his overall stylistic outlook. Since the early 1950's, he has increasingly used caricature to express a witty or satirical point of view, as can be seen in the Monet and Rembrandt series, as well as in such individual works as *Academic Festival, Busy Day in the Atelier,* and, from the Porta Portese series, *Panorama* and *Hassid Washing His Feet in the Roman Fountain.* As persistent as this tendency has been, however, it by no means accounts for the entire stylistic spectrum of Siporin's art. *Harbor City,* for example, is almost totally abstract, while *Rendezvous* is ultimately derived from Synthetic Cubism; the prism-like units of the Monet or Rembrandt series acknowledge the watercolors of Cézanne, and the monumental figure style of the public frescoes recalls the great Mexican muralists, Rivera and Orozco. What Siporin offers us in terms of style, in other words, is nothing less than the richness and variety that are synonymous with the modern period in general.

If the foregoing suggests that Siporin is but an eclectic reflection of a cross-section of 20th century styles, it is an impression I would like to dispel. The development of his art is as coherent when viewed from within as it is encyclopedic when viewed from without. It stretches in time from the 1930's to the present day, and it holds together in its steady revelation of the artist's growth as a painterly painter. For, while he has painted from the beginning, Siporin has gradually adjusted the emphasis he gives to color as well as the uses he makes of it to achieve light in his pictures. Though he has never ceased to draw, in other words, the sculptural drawing which marks his earliest achievements has, over the years, been more and more confined to his pen and watercolor expressions rather than his paintings, which, in turn, have become decidedly looser and more pictorial.

Specific aspects of the development described above can be traced back to the earliest works in this exhibition, that is, the Haymarket drawings. The figures here are characterized by crisp, almost biting contours and dramatic light-to-dark internal modeling. Though twisted and attenuated, they are fully volumetric, sculpture-like entities that have been etched out of their surrounding spaces by a tour de force of exacting, linear, cross-hatched drawing. Interestingly, albeit surprisingly, the technique has periodically informed Siporin's paintings as well – not so much during the 1930's, but during the late 1940's. It is especially noticeable in *Ghost Harbor,* an eerie scene of marine wreckage in the harbor of Livorno during World War II. In it, a cluster of partially destroyed ships protrude like desolate cathedral spires from an agitated sea that is rendered with the same staccato markings typical of the Haymarket drawings done more than a decade earlier.

The monumental figure style and the brooding atmosphere of the Haymarket pictures also dominate the public murals which Siporin executed alone and in collaboration between 1939 and 1942. Of the four commissions he won during this period, the St. Louis murals are probably the best known. Typical of the artist's respect for professional tradition and technique, they were done in true fresco, in the Italian Renaissance manner revived by the great Mexican muralists and the United States painters on government mural projects. It was in Giotto, Masaccio and Piero della Francesca that the artists of the thirties found the architectural medium for public art. Typical of the medium, then, the luminosity of Siporin's frescoes emanates from within, the result of applying earthy colors to the white ground of a freshly plastered wall. While the scale of these murals cannot be appreciated outside their permanent architectural setting, we are fortunate in having in the current exhibition three small paintings – executed in egg tempera on gessoed wood panels – which were intended to simulate the effects of surface, color and light in the originals. In addition, they clearly define the artist's continued emphasis upon powerful sculptural modeling during this period of his career.

The mural commissions resulted in a lasting impact on Siporin's development as a painter – an impact, it should be noted, which contained liabilities as well as assets. For instance, the somber palette and sculptural drawing of the frescoes very probably served to retard the artist's investigation of what are felt to be two of the intrinsic properties of modern painting, that is, expressive color and brushwork. At the same time, the delicate translucencies of fresco help to account for the quality of light in all of Siporin's paintings and for his long involvement with watercolor, a medium in which he continues to work with masterful precision.

In any case, an important change in Siporin's relation to these artistic issues can be seen in the paintings completed between 1947 and 1954. In *End of an Era, Endless Voyage* and *Winter Soldiers,* for instance, the drawing remains relatively crisp, color is subdued, and surface handling is kept to a minimum, more a means to an end than an end in itself. However,

Joy Ride, Twilight on Upper Broadway, Moonlight Over Myrtle and *Dancers By the Clock,* which were begun just two years later, reveal some undeniable stylistic adjustments. In the first place, the elongated and expressionistic figures of the earlier pictures have given way to rotund, pneumatic creatures whose caricature-like features create an atmosphere that is at once touching and whimsical. Each composition contains a cluster of figures, but they are spiritually isolated from one another, even alienated. A second difference has to do with color: essentially, it is brighter, which means it is allowed to exude its own luminosity – very much like fresco – rather than having to act only as highlighting upon a darkened field. And finally, the paintings are executed with an array of short, flickering brushstrokes that are decidedly more lively and spontaneous than the comparatively neutral and functional markings in *End of an Era, Endless Voyage* and *Winter Soldiers*.

The tendencies evident in the newer paintings continue into the work of the early fifties. To me, the most significant of them have to do with brushstroke and color, for they constitute the painterly foundation Siporin has built upon in many of his subsequent efforts. What is fascinating, moreover, is that both tendencies are rooted in late Impressionism, a style the artist was familiar with since his student days – he daily saw Seurat's *La Grande Jatte* while attending the Chicago Art Institute – even though it did not begin to bear real fruit until he was in his late thirties. That those early lessons took a relatively long time to become operative was due, I think, to two factors: first, the murals, paintings which occupied the artist for more than three years, and which, in terms of their formality, tradition, public and rhetorical nature – the latter a quality which persisted in Siporin's art until well into the 1940's – did not encourage the type of experimentation for which modern easel painting has become so naturally suited; and second, the war, meaning for Siporin a set of personal experiences, surreal and expressionistic in themselves, which had to be dealt with before a more self-indulgent exploration of the medium per se could be undertaken. I do not mean that such an exploration had been Siporin's sole concern since the early 1950's, for, as the Rembrandt, Monet and Imaginary Interviews series attest, it clearly had not. Unlike the watercolors, however, Siporin's paintings have been less series-oriented, and it is in them that the painterly development I'm talking about can be traced.

The period which produced *Joy Ride* and related pictures such as *Festa in Trastevere* (1950) also witnessed the emergence of another painterly concern on Siporin's part. *Landscape With Lime Kiln* (1949) and *Rendezvous* (1954), for instance, both contain recognizable subject matter, although both tend to suppress figurative volume in favor of spreading, two-dimensional planes of color. The source of such pictorial units lies, as I noted earlier, in Synthetic Cubism, but their importance lies not so much in the historical pedigree they establish as in the pictorial emphasis they announce. For, while Synthetic Cubism was originally a tactile kind of painting characterized by hard-edged planes of opaque color, it becomes in Siporin's hands more airy and painterly. Thus, the years between 1948 and the mid-1950's show the artist struggling with his own background – his draughtsmanship and his work as a muralist – in order to establish his territory within the painterly tradition. That the struggle was complex and challenging goes without saying; that it was artistically successful, at the same time, is one of the points this show hopes to document.

In between his recurrent involvement with watercolor – an involvement which most recently produced a series of lighthearted but incisive views of cultural life in today's Mexico, such as *Assault on the Presidential Palace* and *Abduction of the Yanqui Consul* – Siporin has continued to pursue the painterly issues he first personalized more than twenty years ago. A seminal picture in the continuing pursuit is *Death and the Maiden* (1962), particularly in terms of its gestural surface. The latter marks one of the artist's most persistent concerns throughout the past decade, and in the 1970's alone it has blossomed into some of his richest and most colorful expressions. Among these, *Boy in Garden* and *Closing Time at the Prado* deserve special attention, as does a series of variations on landscape themes, some of which were only completed during the past six months. They are not conventional landscapes; in fact, they are among the artist's most abstract compositions, meaning not only that their inspiration springs largely from art, but that their content is directed at it. The loose handling of color that contains light constitutes one of the most important facets of these paintings whose meanings inform us of yet another way in which Siporin's achievements embody, and at the same time acknowledge, the full complement of modern possibilities.

Thus far, I have purposely avoided mention of Siporin's 1958 watercolor, *Homage to Pissarro.* In style and subject matter, the group portrait relates to many of the issues I have already discussed – the artist's consciousness of history and his interest in Impressionism, for instance – though it also stands, for me anyway, as a symbol of still another important aspect of Siporin's career. I am referring to his teaching, not only in the classroom, but outside it as well. For, while Pissarro was not an academician, he was nevertheless a teacher – to the many artists, many of whom were younger than he, to whom he gave advice and encouragement during his long and productive career. He was in many ways the "father-figure" of the Impressionists, the most constant participant in the movement and the outstanding spokesman of its aims.

Within the classroom, Siporin has been teaching here at Brandeis University since 1951, the year he founded the Department of Fine Arts. His contribution to the fine arts, however, has never been limited to the classroom alone. Before the Rose Art Museum even existed, he brought exhibitions of modern art to the campus, and he helped to organize the permanent collection at a time when it had no permanent home. He was instrumental in organizing the Brandeis Creative Arts Awards Commission, and he chaired their painting juries for more than ten years. Finally, he has served as a principal advisor for the Saltzman Visiting Artist Program which has brought to Brandeis such distinguished artists as Elaine de Kooning, Theodore Stamos, Philip Guston, Leon Polk Smith, Anthony Toney, Frank Stella, Stephen Greene, Jacob Lawrence and Carl Holty.

These efforts are undeniably diverse, and they have naturally played an enormous role in shaping the cultural and educational life of the University. As contributions, they stand apart, but their meaning should not be isolated – for they ultimately constitute a fabric of activity that is just as rich, just as mindful of history, and just as conscious of aesthetic, social and professional values, as the artist's more personal expressions in paint, pen, print or watercolor.

Carl Belz

Plates

10
Babes in Toyland, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

After the Civil War, Building the Railroads, Pony Express and Portraits, (Caleb Bingham, James Rollins, Mark Twain, Joseph Pulitzer, Carl Schurz),
U.S. Post Office, St. Louis, Missouri,
1940–42
fresco mural
108 x 348"

21
Homeless, 1939
oil on canvas
30 x 36″
Collection of the Artist

29
End of an Era, 1946
oil on canvas
40 x 52"
Collection of Dr. Robert Atkins,
New York, New York

30
Endless Voyage, 1946
oil on canvas
34½ x 39⅜″
Lent by the University of Iowa,
Museum of Art, Iowa City, Iowa

31
Winter Soldiers, 1946
oil on canvas
36 x 40″
Collection of the Artist

39
Joy Ride, 1948
oil on canvas
60 x 40″
Collection of the Artist

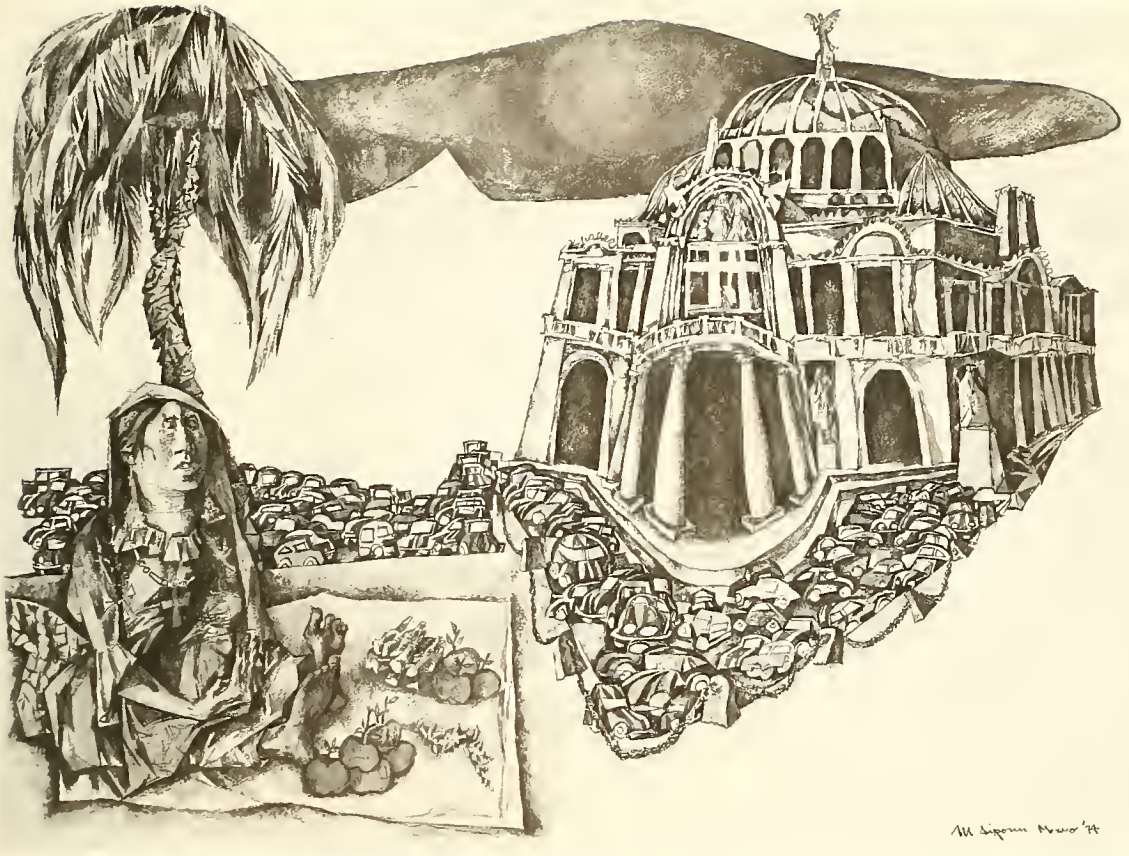
47
Dancers by the Clock, 1949
oil on canvas
40½ x 60⅛"
Lent by the Whitney Museum of American Art, New York, New York

73
Picture Dealers, from the series, "Imaginary Interviews," 1957
watercolor
22¼ x 30"
Collection of Mr. Louis R. Glaser, Providence, Rhode Island

89
Venus and Mars, from the series,
"Rembrandt and His Models," 1961-62
watercolor
38¾ x 25½"
Collection of the Artist

106
Blue Landscape, 1972
oil on canvas
40 x 60″
Collection of the Artist

107
Boy in Garden, 1972-73
oil on canvas
40 x 60"
Collection of the Artist



110
Death of the Sun – Palacio de Belles Artes, 1974
watercolor
22½ x 30"
Collection of the Artist

118
Closing Time at the Prado, 1975
oil on canvas
45 x 31″
Collection of the Artist

Chronology

1910
Born 5 May, New York, New York, to Chaim and Genya (Dressler).

1911
Family moved to Chicago, Illinois.

1928-1932
Studied at the Art Institute of Chicago, at Crane College, Chicago, and with the painter Todros Geller.

1931-1932
Worked as free-lance illustrator for *Esquire, New Masses* and *Ringmaster* magazines.

1934-1935
Haymarket drawings Series.

1938
Commissioned to paint a series of tempera panels for the Bloom Township High School, Chicago Heights, Illinois, on the subject of "Steel."

1939
First trip to Mexico.

Commissioned to paint frescoes for the foyer of the Lane Technical High School Auditorium, Chicago, Illinois, dealing with "The Teaching of the Arts."

1940
Won regional competition and commission from the Section of Fine Arts of the Public Buildings Administration to paint frescoes dealing with the history of Central Illinois in the Post Office at Decatur, Illinois, in collaboration with Edward Millman and Edgar Britton.

Won national competition and commission to paint seventeen frescoes dealing with the history of Missouri in the Post Office Building, St. Louis, Missouri, in collaboration with Edward Millman. This two-year job, at a cost of $29,000, was the largest single commission made by the Section of Fine Arts of the Public Buildings Administration.

First one man show, Downtown Gallery, New York, New York.

1941
Awarded the Bertha Aberle Florsheim Prize for Painting, "44th American Exhibition," the Art Institute of Chicago, Chicago, Illinois.

1942
Exhibited in "Americans 1942: 18 Artists from 9 States," at the Museum of Modern Art, New York, New York. The exhibition was selected by Dorothy Miller and also included Hyman Bloom, Morris Graves, Rico Lebrun and Jack Levine, among others.

1942-1945
Served in North Africa with the Army Art Corps and in Italy with the United States Fifth Army.

1945
Awarded John Simon Guggenheim Memorial Foundation Fellowship for Painting; renewed for 1946.

Married Miriam Tane, 11 November.

1946
Awarded Joseph Pennell Medal for Drawing by the Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania.

1947
Awarded Frank G. Logan Medal and First Prize for Painting, "50th American Exhibition," the Art Institute of Chicago, Chicago, Illinois.

Received First Prize and Purchase Award, "Annual of American Painting," University of Iowa, Iowa City, Iowa.

1948
Headed the Painting Department, Boston Museum of Fine Arts Summer School, Pittsfield, Massachusetts.

1949
Awarded a Prix de Rome Fellowship for Painting, American Academy in Rome.

Lived and worked in Rome, travelled throughout Italy, France, Holland, Belgium and Great Britain.

Awarded Second Prize for American Painting, "Hallmark Art Awards," Hallmark International Competition, Wildenstein Gallery, New York, New York.

1950-1951
Taught drawing at Columbia University, New York, New York.

1951
Founded Department of Fine Arts, Brandeis University, Waltham, Massachusetts; served as Chairman of the Department through 1963; served as first Curator of the Brandeis University Art Collection.

Birth of daughter Judith.

1953
Birth of daughter Rachel.

1954
Received Second Prize for Painting, Boston Arts Festival, Boston, Massachusetts.

1955
Received National Institute of Arts and Letters Award.

Received Third Prize for Painting, Boston Arts Festival, Boston, Massachusetts.

1956-1958
Imaginary Interviews Series.

1959-1960
Monet in His Garden Series.

1960
Received First Prize for Watercolor, "United States National Exhibition," Butler Art Institute, Youngstown, Ohio.

1961-1962
Rembrandt and his Models Series.

1966-1967
Awarded Senior Fulbright Fellowship to work in Italy, and appointed Artist in Residence at the American Academy in Rome.

1973-1974
Second trip to Mexico.

1974
Travelled in England, Scotland and Spain.

1976
"Mitchell Siporin: A Retrospective," Rose Art Museum, Brandeis University, Waltham, Massachusetts.

Group Exhibitions

1933
"Century of Progress," World's Fair, Chicago, Illinois

1936
"New Horizons in American Art," Museum of Modern Art, New York, New York

1939
World's Fair, New York, New York

1940
World's Fair, San Francisco, California

1941
"Pintura Contemporanea Norteamericana," organized by the Museum of Modern Art, New York, New York and the United States State Department; traveled through Mexico and South America

1942
"Americans 1942," Museum of Modern Art, New York, New York

"American Life," Springfield Museum of Fine Arts, Springfield, Massachusetts

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"45th American Exhibition," Art Institute of Chicago, Chicago, Illinois

1943
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"46th American Exhibition," Art Institute of Chicago, Chicago, Illinois

1944
"Artists at War," National Traveling Exhibition organized by the United States War and Treasury Departments

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"47th American Exhibition," Art Institute of Chicago, Chicago, Illinois

"Annual Carnegie Institute Exhibition," Carnegie Institute, Pittsburgh, Pennsylvania

1945
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"48th American Exhibition," Art Institute of Chicago, Chicago, Illinois

"Annual Carnegie Institute Exhibition," Carnegie Institute, Pittsburgh, Pennsylvania

1946
"Exposition Internationale D'Arte Moderne," Musee D'Arte Moderne, Paris, France

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"49th American Exhibition," Art Institute of Chicago, Chicago, Illinois

"Annual Carnegie Institute Exhibition," Carnegie Institute, Pittsburgh, Pennsylvania

1947
"Modern Drawings," Museum of Modern Art, New York, New York

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"50th American Exhibition," Art Institute of Chicago, Chicago, Illinois

"Annual Carnegie Institute Exhibition," Carnegie Institute, Pittsburgh, Pennsylvania

1948
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"51st American Exhibition," Art Institute of Chicago, Chicago, Illinois

"Annual Carnegie Institute Exhibition," Carnegie Institute, Pittsburgh, Pennsylvania

1949
"American Painting in Our Century," organized by the Institute of Contemporary Art, Boston, Massachusetts; traveled through Cleveland, Montreal, Los Angeles, San Francisco

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"52nd American Exhibition," Art Institute of Chicago, Chicago, Illinois

"Annual Carnegie Institute Exhibition," Carnegie Institute, Pittsburgh, Pennsylvania

1950
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"53rd American Exhibition," Art Institute of Chicago, Chicago, Illinois

1951
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"54th American Exhibition," Art Institute of Chicago, Chicago, Illinois

1952
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"55th American Exhibition," Art Institute of Chicago, Chicago, Illinois

1953
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"56th American Exhibition," Art Institute of Chicago, Chicago, Illinois

1954
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"57th American Exhibition," Art Institute of Chicago, Chicago, Illinois

1955
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"58th American Exhibition," Art Institute of Chicago, Chicago, Illinois

1956
"Dessins Americains Contemporains," organized by the United States State Department; traveled through France

"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

"59th American Exhibition," Chicago Art Institute, Chicago, Illinois

1957
"Annual Exhibition of Contemporary American Painting," Whitney Museum of American Art, New York, New York

1960
"Art U.S.A. Now," Five Year World Tour of the S. C. Johnson Collection of Contemporary American Art, sponsored by the United States State Department

1961
"Fine Arts Faculty Exhibition," Brandeis University, Waltham, Massachusetts

One Man Exhibitions

1940
Downtown Gallery, New York, New York

1942
Museum of Modern Art, New York, New York
Downtown Gallery, New York, New York

1943
Springfield Museum of Fine Arts, Springfield, Massachusetts

1946
Downtown Gallery, New York, New York

1947
Downtown Gallery, New York, New York
Art Institute of Chicago, Chicago, Illinois

1949
Philadelphia Art Alliance, Philadelphia, Pennsylvania

1952
Boris Mirski Gallery, Boston, Massachusetts

1953
Jewish Community Center, Cleveland, Ohio

1954
Alan Gallery, New York, New York

1955
DeCordova and Dana Museum, Lincoln, Massachusetts

1956
University of Vermont, Burlington, Vermont

1957
Downtown Gallery, New York, New York

1960
Park Gallery, Detroit, Michigan
Nordness Gallery, New York, New York

1962
Nordness Gallery, New York, New York

1964
Nordness Gallery, New York, New York

1970
Gropper Art Gallery, Cambridge, Massachusetts

1976
Rose Art Museum, Brandeis University, Waltham, Massachusetts

Public Collections

Addison Gallery of American Art,
Phillips Academy, Andover, Massachusetts

Alabama Polytechnic Institute,
Auburn, Alabama

Art Institute of Chicago,
Chicago, Illinois

Brockton Art Center, Fuller Memorial,
Brockton, Massachusetts

Butler Institute of American Art,
Youngstown, Ohio

Cranbrook Academy of Art,
Bloomfield Hills, Michigan

Encyclopedia Britannica,
Chicago, Illinois

Fogg Art Museum,
Harvard University, Cambridge, Massachusetts

Hirshhorn Museum and Sculpture Garden,
Washington, District of Columbia

International Business Machines,
New York, New York

S. C. Johnson Collection of Contemporary American Art,
Racine, Wisconsin

Metropolitan Museum of Art,
New York, New York

Museum of Modern Art,
New York, New York

National Collection of Fine Arts,
Washington, District of Columbia

Newark Museum,
Newark, New Jersey

New York Public Library,
New York, New York

Philadelphia Museum of Art,
Philadelphia, Pennsylvania

Rose Art Museum,
Brandeis University, Waltham, Massachusetts

St. Louis Art Museum,
St. Louis, Missouri

Smith College Museum of Art,
Northampton, Massachusetts

University of Arizona,
Tucson, Arizona

University of Georgia,
Athens, Georgia

University of Illinois,
Urbana, Illinois

University of Iowa,
Iowa City, Iowa

University of Nebraska,
Lincoln, Nebraska

University of New Mexico,
Albuquerque, New Mexico

University of Oklahoma,
Norman, Oklahoma

Whitney Museum of American Art,
New York, New York

Wichita Art Museum,
Wichita, Kansas

Selected Articles and Critiques
(Listed Chronologically)

"Large Commission, St. Louis Mural Commission Awarded to Edward Millman and Mitchell Siporin." *Magazine of Art.* (October, 1939), 594-5.

"Millman and Siporin Win $29,000 Federal Competition for St. Louis." *Art Digest.* (October 1, 1939), 12.

McCausland, E. "Exhibition at Downtown Gallery." Parnassus. (January, 1940), 30.

"Exhibition at Downtown Gallery." *Art News.* (January 6, 1940), 11.

"Mexican Rice Workers, Gouache." *Smith College Museum of Art Bulletin.* (June, 1940), 21.

"Mitchell Siporin Awarded Bertha Aberle Florsheim Prize of $100." *Chicago Art Institute News Release.* (October 29, 1941), 49.

"Frescoes for St. Louis Post Office." *Art News.* (October 15, 1942), 27.

"History of Missouri, Millman's and Siporin's Murals for the St. Louis Post Office." *Pictures.* (October, 1942), 8-9.

"Millman and Siporin Recount Missouri History in St. Louis Murals." *Art Digest.* (October 15, 1942), 12.

"Missouri: New Murals by E. Millman and M. Siporin in the Post Office in St. Louis." *Life.* (October 12, 1942), 6.

"Exhibition at Downtown Gallery." *Art News.* (October, 1947), 27.

"Exhibition at Downtown Gallery." *Art Digest.* (November, 1947), 19.

"Siporin's Oils, Caseins, Drawings to be Shown." *Philadelphia Art Alliance Bulletin.* (October, 1949), 8.

"Carleton College Gets First Contemporary Work: Night Piece." *Art Digest.* (January 1, 1952), 10.

"Exhibition of Paintings at Alan Gallery." *Art Digest.* (December 1, 1954), 30.

"Exhibition of Paintings at Alan Gallery." *Art News.* (December, 1954), 52.

"Exhibition at Downtown." *Art News.* (October, 1957), 18.

"Imaginary Interviews: Exhibition at Downtown Galleries." *Arts.* (November, 1957), 55.

"Exhibition at Nordness." *Art News.* (April, 1960), 16.

"Exhibition at Nordness." *Arts.* (April 1960), 64.

Selected Books and General References

Arte Contemporanea Norteamericana. New York: Museum of Modern Art, 1941.

Baur, John I. H. *Revolution and Tradition in Modern American Art.* Cambridge, Massachusetts: Harvard University Press, 1959.

Beard, Charles A. and Mary R. *America in Midpassage.* New York: The Macmillan Company, 1939.

Bénézit, Emmanuel. *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs.* Paris: Gründ, 1949.

Biddle, George. *Artist at War.* New York: 1944.

Cahill, Holger. *New Horizons in American Art.* New York: Museum of Modern Art, 1939.

Cheney, Sheldon. *Expressionism in Art.* New York: Boni and Liveright, 1934.

Clapp, Jane. *Art in Life.* New York: Scarecrow Press, Inc., 1959.

Cummings, Paul. *Dictionary of Contemporary American Artists.* New York: St. Martin's Press, 1966.

Fabré, Michel. *The Unfinished Quest of Richard Wright.* New York: William Morrow and Company, 1973.

Goodrich, Lloyd and Baur, John I .H. *American Art of Our Century.* New York: Whitney Museum of American Art, 1961.

Halpert, Edith Gregor. *The Downtown Gallery.* New York: The Downtown Gallery, 1943.

Havlice, Patricia Pate. *Art in Time.* Metuchen, New Jersey: The Scarecrow Press, Inc., 1970.

History of the Fifth Army. (Illustrations by Mitchell Siporin and others), 10 volumes. Florence and Milan: United States Fifth Army, 1944–45.

Larkin, Oliver W. *Art and Life in America.* New York: Holt, Rhinehart and Winston, 1966.

Miller, Dorothy C. (ed.) *Americans 1942: Artists from Nine States.* New York: Museum of Modern Art, 1942.

Nordness, Lee (ed.) *Art: USA: Now,* 2 volumes. Lucerne: C. J. Bucher, 1962.

O'Connor, Francis V. *The New Deal Art Projects: An Anthology of Memoirs.* Washington, District of Columbia: Smithsonian Institution Press, 1972.

Pagano, Grace. *The Encyclopedia Britannica Collection of Contemporary American Painting.* Chicago: Encyclopedia Britannica, Inc., 1946.

Pitz, Henry C. *Pen, Brush and Ink.* New York: Watson-Guptill, 1949.

Pousette-Dart, Nathaniel (ed.) *American Painting Today.* New York: Hastings House, 1956.

Slatkin, Charles and Schoolman, Regina. *Treasury of American Drawings.* New York: Oxford University Press, 1947.

Vollmer, Hans (ed.) *Kunstler Lexicon der XX Jahrhunderts.* Leipzig: E. S. Seeman, 1907–50, 1965.

Watson, Forbes. *American Painting Today.* Washington, District of Columbia: American Federation of the Arts, 1939.

———. *Art in Federal Buildings.* New York: 1942.

Wight, Frederick S. *Milestones of American Painting in Our Century.* New York: Chanticleer Press, 1949.

Zigrosser, Carl. *Book of Fine Prints.* New York: Crown Publishers, 1937.

Catalogue of the Exhibition

1
The Stool Pigeons: Mr. and Mrs. William Seliger, from the "Haymarket Series," 1934
pen and ink
21⅜ x 14¼"
Lent by the Whitney Museum of American Art, New York, New York; Anonymous Gift

2
August Spies Speaking From a Wagon, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

3
Horse Car Strike, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

4
Raid on Vorwärts – Turnerhall, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

5
"In the Name of the State of Illinois, I Command You to Disperse," from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

6
On the Haymarket, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

7
Dedication of Monument to Matthais J. Degan, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

8
Death of Victor Hugo, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

9
Cyrus McCormic and Terence Powderly, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

10
Babes in Toyland, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

11
The Gallows: Spies, Engel, Fischer and Parsons, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

12
Violence at the Monument, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

13
Altgeld and Lincoln, from the "Haymarket Series," 1934
pen and ink
23½ x 17"
Collection of the Artist

14
Soldier and Camp Follower, 1936
casein on illustration board
30¼ x 22"
Collection of the Artist

15
Veteran's Hospital, illustration for "Esquire" magazine, 1936
pen and ink
15½ x 19½"
Collection of the Artist

16
The Teaching of the Arts: Drama.
preliminary drawing for fresco murals, Lane Technical High School, Chicago, Illinois, 1937
pencil
15 x 3½"
Collection of the Artist

17
The Teaching of the Arts: Painting,
preliminary drawing for fresco murals, Lane Technical High School, Chicago, Illinois, 1937
pencil
15 x 3½"
Collection of the Artist

18
Charity, 1937
casein on illustration board
17⅞ x 22½"
Collection of the Artist

19
Prairie Industry with Corn Blower,
preliminary drawing for fresco murals, Central Lobby, U.S. Post Office, Decatur, Illinois, 1938
pencil
16½ x 26½"
Collection of the Artist

20
Taming the Prairie: The Rail Splitter,
preliminary drawing for fresco murals, Central Lobby, U.S. Post Office, Decatur, Illinois, 1938
pencil
16 x 26"
Collection of the Artist

21
Homeless, 1939
oil on canvas
30 x 36"
Collection of the Artist

22
Fishermen – Acapulco, 1939
casein on illustration board
26½ x 32½"
Collection of the Artist

23
Mexican Rice Workers, 1939
gouache
22¾ x 31"
Lent by the Smith College Museum of Art, Northampton, Massachusetts; Gift of Mr. Jere Abbott

24
Dream of the Good Life, 1941
casein on illustration board
26½ x 37⅛"
Collection of the Artist

25
Earthquake, 1941
casein on cardboard
23⅞ x 34″
Lent by the Whitney Museum of American Art, New York, New York

26
John Brown Sequence, copy after fresco murals, U.S. Post Office, St. Louis, Missouri, 1942
egg tempera on gessoed plywood panel
23 x 24″
Collection of the Artist

27
Detail, Head, from "John Brown Sequence," copy after fresco murals, U.S. Post Office, St. Louis, Missouri, 1942
egg tempera on gessoed plywood panel
16 x 20″
Collection of the Artist

28
Detail, Fur Trader and Indian, copy after fresco murals, U.S. Post Office, St. Louis, Missouri, 1942
egg tempera on gessoed plywood panel
14⅞ x 17⅞″
Collection of the Artist

29
End of an Era, 1946
oil on canvas
40 x 52″
Collection of Dr. Robert Atkins, New York, New York

30
Endless Voyage, 1946
oil on canvas
34½ x 39⅜″
Lent by the University of Iowa, Museum of Art, Iowa City, Iowa

31
Winter Soldiers, 1946
oil on canvas
36 x 40″
Collection of the Artist

32
Flashback to Carthage, 1946
casein
18⅞ x 23⅞″
Lent by the Whitney Museum of American Art, New York, New York

33
Drawing for "Welcome Home" Exhibition Catalogue, the Downtown Gallery, New York, New York; portraits, from left: O. Louis Guglielmi, Jack Levine, Mitchell Siporin, Jacob Lawrence, Ralston Crawford, Ed Lewandowski, 1946
pen and ink
16⅞ x 21⅞″
Collection of the Artist

34
Bivouac, 1946
pen and ink
21 x 30″
Lent by the Fogg Art Museum, Harvard University, Cambridge, Massachusetts; Gift of Mrs. Edith Gregor Halpert

35
Ghost Harbor, 1947
oil on canvas
23 x 48″
Collection of the Artist

36
The Prodigal, 1947
oil on canvas
15½ x 11½″
Collection of Mr. and Mrs. Fred Bienstock, New York, New York

37
Mountain Passage, 1947
oil on canvas
34½ x 28½″
Lent by the DeCordova and Dana Museum and Park, Lincoln, Massachusetts; Gift of the Stephen and Sybil Stone Foundation

38
Around the Fountain, 1947
gouache
28 x 21″
Collection of Mr. and Mrs. Joseph Auerbach, Boston, Massachusetts

39
Joy Ride, 1948
oil on canvas
60 x 40″
Collection of the Artist

40
The Doll, 1948
oil on canvas
40 x 30″
Collection of the Artist

41
Twilight on Upper Broadway, 1948
oil on canvas
24 x 30″
Collection of Miriam Siporin

42
Saturday Night, 1948
oil on canvas
14 x 18″
Collection of Mrs. Helen Sagoff Slosberg, Boston, Massachusetts

43
Hamlet by the Jukebox, 1948
oil on canvas
16 x 12″
Collection of Mr. and Mrs. Lawrence Thompson, Lincoln, Massachusetts

44
Promenade, 1948
pen and ink
19 x 25¾″
Collection of Mr. and Mrs. Harold Rubenstein, Brockton, Massachusetts

45
Landscape with Lime Kiln, 1949
oil on canvas
30 x 40″
Collection of Rachel Siporin

46
Moonlight Over Myrtle, 1949
oil on canvas
24 x 30″
Lent by the Metropolitan Museum of Art, New York, New York; Arthur H. Hearn Fund, 1950

47
Dancers by the Clock, 1949
oil on canvas
40½ x 60⅛″
Lent by the Whitney Museum of American Art, New York, New York

48
Aging Actress, 1949
oil on canvas
29¼ x 23¼″
Collection of Dr. Robert Atkins, New York, New York

49
The Steel Puddlers, 1949
casein
17¼ x 22¾″
Collection of the Artist

50
Refreshment in Flatbush, 1949
pen and ink
17½ x 23¼″
Collection of Mr. and Mrs. Joseph Auerbach, Boston, Massachusetts

51
Festa in Trastevere, 1950
oil on canvas
31½ x 39¼″
Brandeis University Art Collection, Rose Art Museum, Waltham, Massachusetts; Gift of James N. Rosenberg, Scarsdale, New York

52
Still Life, 1951
oil on canvas
12 x 16″
Collection of the Artist

53
Display, 1951
oil on masonite panel
8 x 12″
Lent by the Brockton Art Center – Fuller Memorial, Brockton, Massachusetts; Gift of Stephen and Sybil Stone

54
Parade in Anticoli, 1951
oil on canvas
50 x 70″
Brandeis University Art Collection, Rose Art Museum, Waltham, Massachusetts; Gift of Mrs. Helen Sagoff Slosberg

55
Untitled, 1951
oil on canvas
24 x 30″
Private Collection

56
Marketplace, 1952
oil on canvas
40 x 60″
Collection of the Artist

57
The Battle I, 1952
pen and ink
22¾ x 31″
Collection of the Artist

58
Merchant of Venice, 1952
watercolor
16½ x 18⅞"
Collection of Mr. and Mrs. Harold S. Shapero, Natick, Massachusetts

59
Girls of Cereveteri, c. 1952
oil on paper
16½ x 21"
Collection of Mr. and Mrs. Fred Bienstock, New York, New York

60
Synagogue, 1953
oil on canvas
Collection of the Artist

61
Medieval Hardware, 1953
casein
17½ x 20½"
Collection of the Artist

62
The Battle II, 1953
pen and ink
22¾ x 31"
Collection of the Artist

63
Supermarket, 1954
oil on canvas
30 x 40"
Collection of the Artist

64
The Bar, 1954
oil on canvas
30 x 36"
Collection of the Artist

65
Rendezvous, 1954
oil on canvas
42 x 32"
Collection of the Artist

66
Exhibition, 1954
oil on canvas
30 x 24"
Collection of Dr. and Mrs. Leon Ginsburg, Chestnut Hill, Massachusetts

67
Academic Festival, 1954
watercolor
21 x 29"
Collection of the Artist

68
Rockport Beach Scene, 1955
oil on canvas
24¼ x 30¼"
Collection of Mr. and Mrs. Lawrence Thompson, Lincoln, Massachusetts

69
Small Promenade, 1955
oil on canvas mounted on board
13¾ x 16¾"
Collection of the Artist

70
The Performers, 1955
watercolor
21¾ x 29¾"
Brandeis University Art Collection, Rose Art Museum, Waltham, Massachusetts

71
Design for Ark Curtain, Berlin Chapel, Brandeis University, 1956 (tapestry woven by Helen Kroll Kramer)
gouache and colored inks on illustration board
22¼ x 23½"
Collection of the Artist

72
The Denial, from the series, "Imaginary Interviews," 1957
watercolor
37 x 24½"
Lent by the DeCordova and Dana Museum and Park, Lincoln, Massachusetts; Gift of the Stephen and Sybil Stone Foundation

73
Picture Dealers, from the series, "Imaginary Interviews," 1957
watercolor
22¼ x 30"
Collection of Mr. Louis R. Glaser, Providence, Rhode Island

74
The Shakespeareans, 1957-58
oil on canvas
24 x 16"
Collection of the Artist

75
Nude Reflecting, 1957-58
oil on canvas
18 x 12"
Collection of the Artist

76
Rachel and Judith, 1958
oil on canvas
36 x 24"
Collection of the Artist

77
Homage to Pissarro, 1958
watercolor and ink
28 x 40"
Collection of Mr. and Mrs. David G. Stone, Chestnut Hill, Massachusetts

78
Man and Nature, from the series, "Monet in His Garden," 1959-60
watercolor
25 x 38½"
Collection of Mrs. Helen Sagoff Slosberg, Boston, Massachusetts

79
In the Birches, from the series, "Monet in His Garden," 1959-60
watercolor
25½ x 38¾"
Collection of the Artist

80
From the Japanese Bridge, from the series, "Monet in His Garden," 1959-60
watercolor
25½ x 38¾"
Collection of the Artist

81
Reflection in the Lily Pond, from the series, "Monet in His Garden," 1959-60
watercolor
25½ x 38¾"
Collection of the Artist

82
The Lovers, 1960
oil and magna on gessoed panel
16 x 20"
Collection of the Artist

83
Busy Day in the Atelier, 1960
pen and ink
18½ x 23"
Collection of the Artist

84
Adolescence, 1960
pen and ink
18¾ x 10¼"
Collection of the Artist

85
Late Show, 1961
watercolor
21 x 30"
Collection of the Artist

86
Harbor City, 1961-62
watercolor
25½ x 38¾"
Collection of the Artist

87
Judith, from the series, "Rembrandt and His Models," 1961-62
watercolor
25½ x 38¾"
Collection of the Artist

88
The Golden Angel, from the series, "Rembrandt and His Models," 1961-62
watercolor
38¾ x 25½"
Collection of the Artist

89
Venus and Mars, from the series, "Rembrandt and His Models," 1961-62
watercolor
38¾ x 25½"
Collection of the Artist

90
Death and the Maiden, 1962
oil on canvas
60 x 40"
Lent by the National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Gift of S. C. Johnson and Son, Inc.

91
Untitled, c. 1965
watercolor
16 x 6⅜"
Collection of Mr. and Mrs. Joseph Auerbach, Boston, Massachusetts

92
Landscape #11, c. 1965
watercolor
17½ x 20½"
Collection of Dr. and Mrs. Saul G. Cohen, Belmont, Massachusetts

93
Rachel and Judith in the Forum, 1966-67
oil on canvas
38½ x 51"
Collection of the Artist

94
Aerial Landscape, 1966-67
oil on canvas
30 x 18"
Collection of Mrs. Helen Sagoff Slosberg, Boston, Massachusetts

95
Untitled, 1966-67
oil on canvas
20½ x 27⅝"
Collection of Mr. and Mrs. Harold Rubenstein, Brockton, Massachusetts

96
Fleamarket, from the series, "Porta Portese," 1966-67
acrylic
27 x 39"
Collection of the Artist

97
Hassid Washing His Feet in the Roman Fountain, from the series, "Porta Portese," 1966-67
watercolor and acrylic
27 x 39"
Collection of the Artist

98
Hassid Under the Arch of Titus, from the series, "Porta Portese," 1966-67
watercolor
26 x 39"
Collection of Dr. and Mrs. Saul G. Cohen, Belmont, Massachusetts

99
Glass, from the series, "Porta Portese," 1967
acrylic
27½ x 39½"
Lent by the Worcester Art Museum, Worcester, Massachusetts; Gift of Mrs. Helen Sagoff Slosberg

100
Judith, 1969
oil on canvas
16 x 12"
Collection of Judith Siporin

101
May Mid-day Landscape, 1969
watercolor
16½ x 19"
Collection of the Artist

102
Death and the Maiden, 1970-71
oil on canvas
44 x 24⅛"
Collection of the Artist

103
Doris Brewer Cohen, 1971
oil on canvas
40 x 30"
Collection of Dr. and Mrs. Saul G. Cohen, Belmont, Massachusetts

104
Cambridge Common, 1971
watercolor
22¼ x 30¼"
Collection of the Artist

105
Landscape – Cape Cod, 1971
watercolor
21 x 29¼"
Collection of the Artist

106
Blue Landscape, 1972
oil on canvas
40 x 60"
Collection of the Artist

107
Boy in Garden, 1972-73
oil on canvas
40 x 60"
Collection of the Artist

108
Agony in the Garden, 1973
oil on canvas
50 x 40"
Collection of the Artist

109
Plaza Insurgentes, 1974
watercolor
22½ x 30"
Collection of the Artist

110
Death of the Sun – Palacio de Bellas Artes, 1974
watercolor
22½ x 30"
Collection of the Artist

111
Landscape to Taxco, 1974
watercolor
22½ x 30"
Collection of the Artist

112
Homage to Frederick Catherwood, 1974
watercolor
22½ x 30"
Collection of the Artist

113
Outside the Church – San Sebastiano de Chimalstoc, 1974
watercolor
22½ x 30"
Collection of the Artist

114
Diego Rivera and His Demons – Anahuacalli, 1974
watercolor
22½ x 30"
Collection of the Artist

115
Health and Happiness – Avenida San Juan de Latran, 1974
watercolor
22½ x 30"
Collection of the Artist

116
Assault on the Presidential Palace, 1974
watercolor
22½ x 30"
Collection of the Artist

117
New England Landscape, 1975
oil on canvas
28 x 38"
Collection of the Artist

118
Closing Time at the Prado, 1975
oil on canvas
45 x 31"
Collection of the Artist

119
Yehuda-Ha-Levi on the Shores of Spain, 1958-59/1975
oil on canvas
39 x 42"
Collection of the Artist

120
Winter Landscape, 1976
oil on canvas
60 x 29¾"
Collection of the Artist

121
Miriam, 1976
oil on canvas
26⅛ x 22¼"
Collection of Miriam Siporin

122
April Landscape, 1976
oil on canvas
42 x 34"
Collection of the Artist

123
Small Landscape I, 1976
oil on canvas
16 x 12"
Collection of the Artist

124
Small Landscape II, 1976
oil on canvas
12 x 16"
Collection of the Artist

125
Small Landscape III, 1976
oil on canvas
12 x 16"
Collection of the Artist

126
Small Landscape IV, 1976
oil on canvas
16 x 12"
Collection of the Artist

127
Small Landscape V, 1976
oil on gessoed panel
10 x 14"
Collection of the Artist

128
Abduction of the Yanqui Consul, 1976
watercolor
14 x 20"
Collection of the Artist

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